Philharmonic Concert Programme Excellent

One week from today at the Empress theater the Salt Lake Philharmonic or chestra will be heard, under the direction of Arthur Pedersen Freber, in its second symphony concert of the season. Both the character of the programme and the splendid work during the re-cent rehearsals insure the artistic suc-cess of the event, which in importance from a musical standpoint overshadows others of the month. Miss Edna Cohn, contraito, has been secured as soloist and will sing "Delilah's Love Song." from Saint Saen's "Samson and Delilah."

from Smint Saen's "Samson and Delilah."

The programme will be opened with Beethoven's third symphony, "Eroica," in four movements. Beethoven wrote the symphony in honor of Bonaparte, then tore the title off the still unpublished work when the consul declared himself emperor, and brought it out under the title "Eroica." Many commentators upon this classic have held that they were obliged to view each of the four movements as an set in the drama of a military hero's life, but as far back as 1852 Wagner explains that we should accept the word "hero" to mean the personification of all truly virile attributes and to look for the content of the work in "the manifold and powerfully interpretative emotions of a stranger to any human feeling, but, on the contrary, combines in itself all truly human qualities."

Mendelssoin's "Fingal's Cave" overture will form another feature of the programme. Of this classic an eminent critic has said: "For more than three quarters of a century this exquisite overture has held a place in the admiration of laymen and professional missions alike, second to none in the realm of music which is designed to be descriptive of natural scenes, or to use Beethoven's phrase, of the feelings

realm of music which is designed to be descriptive of natural scenes, or, to use Beethoven's phrase, of the feelings aroused by the contemplation of such scenes. It would be a waste of time to describe this music. It is no more necessary to analyze it to make its beauties apparent than to analyze an autumn sunset. Its appeal is direct and elemental; no fancy so dull that it can escape feeling the flux and reflux of this water music."

The programme will be concluded

The programme will be concluded with the 'Peer Gynt' suite No. I. Grieg's weird and mystic musical setting for the famous Ibsen's fantastic,

(a) Polka Brilliant Fritz Spindler (b) Mazurka F. Chopin (c) Men Blou C. Bohm Mise Ruth Edith Senior.

(b) "On a March Night"

(b) "On a March Night"

Wilhelm Taubert

(By request.)

Madame Sophie Brodbeck.
Plano Ronda Capricloso op. 14.
Mendelsschn

Miss Sarah May Sins.

Duo Symphonique, op. 24.

Benjamin Godard
Allegro Molte, For two planes.

Miss Sarah May Sims and Mise.
S. Brodbeck.

Offer Varied Programme. The full programme of the big charity show in Whitney hall, Monday and Tuesday, cutified "The Eighteenth Ward Road Show," is given below:

Selection Ochestra
(Monday, Hart Lambert quartette,
Thesiar, Eighteenth ward ordiestra, C. Clive, (sader.)
Fiano solo, Ballad A Cat (Chopin)
Spencer Clawson, Jr.
Bits from Harry Lander, Lorna Russell
Operatic trio, Faust, Gouned
Della Daynes Hills, sopranc;
George D. Pyper, tenor; H. S.
Ensign, barltone
Reading, Heber M. Wells
(Mr. Wells will appear on Tuesday evening only.)
Illuminated Indian club swinging.

Ray C. Cutler
(Courtesy of the Desert symmatum.)

(Courtesy of the Deseret gymnastum.)

Rittin dances
heater Midgley Virginia Whitney Julian Clawson, Claire Edwards, Hartland Halliday, Melba Nelson, Allen Haymond,
Dolly Christensen, Vernie Halliday, Mary Clive, (Under the direction of Merl Giles.)

conclude with Morton's hilarious sketch in two scenes.

"MY WIFE'S BONNET! "MY WIFE'S BONNET"

Mr. Topknot J. D. Spencer
Mrs. Topknot Mae Alder
Mr. Cutwater Fred C Graham
Mrs Cutwater Gwen Knowlton
Alfred Jones Clyde Edmonds
Mrs Appleby Burdetts Clawson
Fanny Helen Spencer
Officer K L. S. G. Saville
Usher J. N. Clawson
Man in the Pit J. D. Giles
Scene I. Olympic theater
Scene II. home of Mr. Topknot.

Soloist With Philharmonic



E. H. Peirce, business manager of the Salt Lake Choral society, who has recently returned from San Francisco, where he took the matter up with the eisteddfod management, stated the ques-tion succinctly last night, saying:

It simply amounts to this: If we go into this contest we exter into competition with the best choirs of the world. I believe that if we pick our best talent Salt Lake City can win the \$10,000 prize. But the selection of singers should not be contined exclusively to the tabernaele chair nithough the setable. confined exclusively to the taberna-cle choir, aithough the eisteddfod promoters insist upon being able to advertise the famous Mormon tab-ernacle choir as one of their chief attractions. The cream of the choral society, the tabernacle choir, the Orpheus club and the Utah university chorus should be selected to make up the 150 Utah singers who will enter the contest, the number having been reduced to this point in order not to render expense prohibitive to choirs that must travel a long distance. If we win we must use our very best tal-ent, regardless of church affilia ent, regardless of church affilia-

Best Talent Seeks America.

American singers who have hitherto so ar lost their loyally to decry native eachers, especially vocal teachers, have exceived another decided joil through the ngagament in America of Signor Ettore litts Ruffo, brother and teacher of the amous operatic baritone of the same is me.

Titta Ruffo, brother and teacher of the famous operatic baritone of the same name.

Mr. Ruffo came to America two months ago at the solicitation of his brother, and is teaching exclusively at the Chicago Musical college, where, among his nupils, are included the most astute professional singers of the city and a score of the best vocal teachers as well. During the past few years the advancement of music in America and the rapid development of a superior brand of vocal leachers has made it possible for students to secure thorough artistic training in this country, and while local educators admit that we are yet too young to have dersioned many advanced teachers of voice, we have, in a measure, counteracted this defeat and secured from Europe the most famous and capable teachers of the old world capitals. In fact, concert artists of international fame from the music centers of Europe have commented freely upon the ability of American institutions to secure the services of the best European teachers because of the good salaries to be secured here. Mr. Ruffo is a composer whose works have had production in Italy, and a brother of one of Italy's most famous poetesses.

Orpheus Rehearsal Tuesday.

The next regular rehearsal of the Orpheus club will be held Tuesday evening
at the Ladies' Literary club. Under Director A. H. Peabody the singers are
making excellent progress, and there in
manifest a lively interest in the preparations for the next public concert which
will be given early in May.

many reservations have been made. One-half of the box seats have been ar-ranged for by some of the most promi-nent men of the city. Several social functions have been arranged by the officers of the Greek letter societies and by Mayor Park. The affair is under the management of Fred C. Graham.

Special Music Arranged. A song service under the direction of Hugh W. Dougall will be given this even-ing in the Twelfth-Thirteenth ward chapel beginning a 6.30 o'clock. The following programme will be rendered:

Miss Winifred Smith, Miss Alta

Miss Winifred Smith, Miss Alta
Randall.

"Teach Me to Pray"
Mrs Priscilla Evans.

"A Farewell"
Stephen McMurrin.

Violin solo.

"O. Divine Redeemer"
Miss Mase Anderson.

"O. Divine Redeemer"
Gounod Miss Irene Saville.

Duet, "Still as the Night"
Goetze Mrs. Priscilla Evans. Leslle Saville.

"O Tender, Loving Shepherd"
Gilbert Miss Alta Randall.

"The Angel's Serenade"
Miss Marte Eddington.
(Violin obligato by Miss Mae Anderson.)

"Hope Shall Lead Me On"
Leslle Saville.

"My Redeemer and My Lord" (from
"The Golden Legend")
Miss Mildred Knight
Duet "Come Unto Me and Rest"

Campana
Stephen and Everard McMurrin

Declares English Is Easy to Sing

The chief argument of those who re wont to discuss the feasibility of grand opera in English is that the cal club, discussing the big question from English language is not singable. I a broad and unbiased viewpoint, was precontend the latter is wholly untrue. It is either an illusion, pure and simple, on the part of those who have become accustomed to hear grand opera in the original, or else the contention of the music snob. You may not be aware, perhaps, that the music snob exists; if so, let me introduce you to this species—a type to be met with everywhere. Usually it is the 'parvenn' who encourages the noble art because it is the rashion. He very seldom disagrees with you, and always agrees with the thing in vogue. You meet him coming out after a premiero of some new opera and say to him: "Well, what do you think of the new opera, isn't i lovely?" Immediately he retorts with a flood of adjectives: "Why. I think it's simply grand, gorgeous, wonderful, indeed it was a great treat: I enjoyed it ever so much. He proceeds a little farther and meets an other friend, who in turn says to him: "Well, well, don't you think has new opera is horrid!" Instantly he grabshim by the hand and replies. "I should say so; why, it was dreadful; I was bored to death all night."

Then there is the scholarly music snob, who nearly always disagrees with It is either an illusion, pure and sim-

I was bored to death all night."

Then there is the scholarly music snob, who nearly always disagrees with you and is ever ready to engage you in controversy in order to show you how much he knows (really, how little he knows) about grand opera. I remember some years ago witnessing a performance of "Cavalleria usticana" in English by the Carl Rosa Opera company at Manchester, England. Sure enough, one of these rennoisseurs sat in the next seat to me annoving everyenough, one of these connoiseers satin the next seat to me, annoying everybody around him all night by his trying to extel the beauty of the Italian
language, how ridiculous it sounds in
language, who will be the sound in the language
in the meaning of Cavalleria Rusticana.

what is the meaning of Cavalleria Rusticana.

He turned red in the face, and stammered a few inaudible syllables to the effect that he would explain between the acts. He soon afterward disappeared, and peace was thus restored.

Therefore it is obvious that the snobleannet be considered a real opponent to grand opers in English, hence we will only deal with the real musician or music lover who claims that English is not a singable language. I am convinced that this idea is prevalent among them (though their number is constantly decreasing) through sheer force of habit. Let me illustrate this point: I am French and have all my life listened to French opera in the original. Whenever I bear a French opera in Italian it grates on my car. Why! Force of habit. You observe closely the next time you hear an opera in English that you have never heard before in the original, you will find that there is rothing out of place probefore in the original, you will find that there is nothing out of place, pro-viding the diction of the singer is

Students' Recital Treeday.

Students' Recital Treeday.

A conginentary gedtal by the beanof the Skit Lake moustain codeg will be and mandal inclusion were making the account be a competed in the great international exposition existed did to be field in San Francisco. August 36, 1915, which is the programme.

Introduction, two German rougs.

Students' Recital Treeday.

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nately, too rare.

nately, too rare.

It may be surprising to some that the study of diction in French, German or Italian will help you in your English enunciation and will improve your speaking voice greatly. It is the singing teachers' duty to urge their pupils to make a special study of diction in ing teachers' duty to urge their pupils to make a special study of diction in the languages from which they choose their repertoire, and particularly in English.—Mme. Martin Albro.

Really Pure Music Is Most Lasting

f a Mozart Symphony in New York, Mr. Aldrich of the New York Times writes.

Such music, existing for itself solely as music, as the expression of ideas as music, as the expression of Ideas purely musical, without "arriere pen-see" of "meaning," literary, posti-cal, pictorial, symbolical, or any other, seemed to possees all its old magic, to have lost none of it.

magic, to have lost none of it.

After all the world-storading deeds of modern composers in giving us tone-poems, symphonic poems, problem symphonies and what not, music that simply sings fixelf from the heart as spontaneous melody and harmony, still holds its high and imperishable place among men.

Music is a great many things. Latterday composers have made many wonserful applications of it to purposes little dreamed of a few years back. It has helped to color and sometimes to exait many extra-musical ideas and to bring them in forms of beauty before people whom otherwise they would not have reached.

Belection ... Choir Solo ... E. A. Monson Oration ... Edna Lines Juntor boys chorus ... Edna Lines I. Hedwig Berg Poplar Grove Quartette ... Daisy Cook Mixed quartette ... Daisy Cook Mixed quartette ... Daisy Cook Mixed quartette ... The Europe is the usual way in Mixed quartette ... M

Musical Club Has Important Mission

A splendld paper, dealing with the scope and function of the amateur musta broad and unblased riewpoint, was pre-pared by Mrs. Adolf Frey of Syracuse. N. Y., first vice president of the Nation-al Federation of Musical clubs, and read by Mrs. A. H. Peabody, president of the music section of the Ladies' Literary club of Salt Lake at the last meeting of that organization. Mrs. Frey's paper is so clear and concise as to require neither analysis nor comment. It follows:

clear and concise as to require mether analysis nor comment. It follows:

Wide is the scope of work undertaken by the various musical clubs in our country, and the mission of each is of great importance. So much can be done in the world of music not only to deepen our own love and appreciation of music, but also to help bring good music into the starved lives to which it would mean so much. To give happiness can be as great a charity as to give food and clothing, and to inspire with a generous purpose and mission, those who have the musical gifts is certainly worth while. The individual musical clubs of women are of great value to the art life of our country, and hence to its best civilization—the results are far-reaching.

What is the chiest of the amateur of the musical talent of its members, second, the promotion of the musical interests of the community. The first of these objects is always scrupulous-

second, the promotion of the musical interests of the community. The first of these objects is always scrupulously cared for, and as a result the standard of amateur music is astonishingly high in all parts of America. The second is seldom paid any attention to, and as a consequence we rarely find an amater musical club furthering as a society any musical interests but its own.

The ideal club develops the talent and promotes the culture of its members, but it also ought to be a bulwark and corner stone of every worthy artistic enterprise in its city. As the amateur becomes more and more cultivated, she cares less for the music she can make herself, and more and more for the true art life of the community. In order, therefore, to hold her interest and secure her continued co-operation in its work, the club musical afford her both the ever-widening field of study and the opportunity to do her share not only in promoting the amateur, but also the art interests of her city, be it is go a small.

opportunity to do her share not only in promoting the amateur, but also the art interests of her city, be it large or small.

Some clubs are strictly study clubs—taking up the literature of music and making a systematic study. Often these are a section of a literary club, and their beneficent influence is strongly felt in the study of higher class of works in literature as well as in music, and the hunger to have better enfertainments and programmes. Many are choral clubs, starting from small beginnings and finelly successfully established.

Others maintain a fine amateur orchestra and chorus, which together produce beautiful and inspiring compositione that otherwise could never be given. Good string orchestras are not impossible in many of the smaller towns. This work requires larger pattence and skill than the giving of recitals or the arranging of the ordinary club programme, but it is far more worth while.

Some clubs place valuable musical compositions and books about music in the public library of their town, subject to the regulations of that institution. The more we have of books which teach the layman to know the spirit of art, books which teach men and women not how to play an instrument or to sing, but how to listen and comprehend, the greater will finally be the standard of our artists. There are few clubs that afford an extensive collection of good music and books, and by placing them in the public libraries are able to disemminate good nusical literature to the club member as well as to the outsides.

Recently the clubs are arousing interest in the music in our public schools. Standing committees have been appointed to theorethy investigate this work with a view to the betterment of existing conditions in their vicinity. There are many supervisors and teachers who are glad to have the assistance and help of earnest, honest and intelligent club workers.

Some clubs have found it most desirable to appoint a committee to arrange for providing suitable music at stated intervals at the hospitals and range for providing sultable music at stated intervals at the hospitals and various charitable institutions. Home study circles or studio talks are formed everywhere, and subjects pertaining to music and its advancement are discussed. Then there is the subject of church and Sunday school music, which is of importance to all clubs for consideration. Conditions vary in different towns and cities. What would be admirable in one would not be advisable in another, and yet I think if every musical club had a committee appointed to consider what might be done in their particular town or city toward making bright the lives of their townspeople by making music possible for them, opportunities would arise and the way be made plain. The existence of such a committee would keep the club healtifly alive and active, and we would not hear of the lack of interest in the members.

"Who gives himself with his aims feeds three, Himself, his hungering neighbor and me."

Waterloo Ward Recital

The following programme will be given this evening at 6:30 o'clock by the pupils of the Gustav Schuster School of Music, assisted by Miss Viola Ridd, Miss Gertrude Almund and Miss Beatrice Dodworth.

"Mocking Bird" Cilyde Jones
"Handel Sonata" Lon Hodges
"Drdlu Serenade" Bessie Hunson
"Rose in the Bud." vocal.

"Rose in the Bud." vocal.

"Rose in the Bud." vocal.

"Alberia Serenade"... Alberta Jones
"Concert Valse." violin trio.

Clyde Jones, James West, Lon Hodges.
"Meditation"... James West
Fantasia on Scotch theme Bernell Hales
"O, My Father"... Gertrude Almund
"Rosen"... Katherine Levering
Selection, "Nearer, My God to Thee
"Messiab," reading... Mrs. C. P. Larson
"Cradle Song"... August Jones
"Medles"... Kenneth Cowan, Vere Frampton, William
Graham, Lester Bauman, Rudolph
Madsen, Edwin Hadfield.

Music at St. Paul's. For the morning and evening services at St. Paul's church today, the following music will be given:

MORNING. Prelude, "Consolation" Mendelssohn Venits J. Robison
Benedicite G. J. Elvey
Benedictus Anon
Soprano solo, "Come Unto Me" Miss Mildred Knight. CoenenBattmann EVENING.

Prelude in G.
Processional.
Gloria Patri H. Smart
Deus Miscreatur Beethoven
Solo, "Come Unto Me" W. Coenen
Miss Mildred Knight
Bourgeois

Miss Mildred Knight.

Doxology Bourgeois Evening hymn, "Abide With Me."

Recessional.

Postlude in D. Bornes
Hugh Dougall choir director, Ruth
Bellemere, organist

Health and Beauty Answ

Mary: I have found that face powder closs the pores and causes that rough, scaly condition of your skin. Make up and use this inexpensive lotion and you will be delighted with the results: Dissolve 4 ounces spurmax (which you get at the druggist's) in \$\frac{1}{2}\$ pints hot water or witch hazel. After cleansing and drying the skin, apply the spurmax lotion, rubbing lightly, until it vanishes. This lotion imparts a clearness and velvety softness to the skin and restores the rose tint of healthy maidenhood. The spurmax lotion is especially nice for sallow, "muddy," olly skins and is superior to powder, as it is invisible when on and will not rub off in patches.

Mrs. S. T.: To make you scale proposed the powder of the patches.

will not rub off in patches.

Annie L.: Powdered delatone is the most effective thing of which I know for removing stubborn hairy growths. Get an original package and mix enough powder with water to cover the hairs not wanted. Apply and in 2 or 3 minutes remove, wash the skin and the hairs are gone. This is a quick, harmiess method and seldom needs repeating. Be sure it is delatone you get.

Ball. 2

Belle S.: Your pain in the small of the back, constant beadaches and loss of weight is the result of poison-haden blood. Here is my formula for an old-fashloned avstem-tonic which, if taken regularly for a while, will seatore you to perfect health. To 1 pint alcohol inever use whisky) add 1 ounce kardene (get from your druggist), then 2 cupful sugar and hot water to make a full quart. The dose is a tablespoonful three times a day. This is gentle in action, cleaness the blood of all impurities and is unsurpassed for clearing the skin of discolorations and restoring the healthy glow of youth to the complexion.

Mrs. B.: Quite right! Your brittle, falling hair is evidently caused by washing with an alkall preparation. Here is my way of cleaning scalp and hair so both are kept in perfect health. Dissolve a teaspoonful canthrox in a cup hot water and pour a little at a time on the head while rubbing briskly. This works up into a thick, creamy lather that stops irritation amd dissolves every particle of dandruff and excess oil. After which is a collect for chaps or tender rinsing the hair dries rapidly with a soft.

X. O.: Your dall, strescates an impoverished conscale and heir-roots. I amount of the control of

"America Suprem

Only a few days ago "The

of New York gave a dinner,

more than 300 musicians, in h

Flesch, an eminent Hungari

Mr. Flesch paid a notable trib

America, saying in part; There are four things

America is in advance

They are, first, the qua erchestra; second, the size

of its concert halfs; third,

of its concert halfs; three, siasin; in fact, the whole, siasin; in fact, the whole, siasin; in fact, the whole which must state of the thousands musicians who have come; past twenty years. All of found it a country in which sible to earn a good living the smaller cities, the in music is simply tremendous.

Music Features Progr

Davis, Miss Zora Hancock piano solo and Miss Leah ada Irens Parry a piano duet. Young, Jr., will deliver the welcome. Others on the pre Miss Ada Stark, Joel Richar Bertha Fawcett.

Music for the week beg will be given by the Rex soloist orchestra, under the George Kilnk, as follows: O lections from "Mefistofele" Forza del Destino" (Verdi) ma" (Rellini): sulta No

binstein), and popular sal "High Jinks," Frimi's lat farce. Otto King will play "Nocturne" (Chopin).

The recital given last Tues by some of the violin pupils of Skelton was highly creditable and much enjoyed by the larm auditors. One of the delight

auditors. One of the designut of the programme was the Miss Marie Howard of "Rever position by Mr. Skelton. The true meledy, with artistic sus sadness and longing. One low who appreciates its beauty with writing of an appropriate

How to Look Years

Less Than Yo

Presents Own Compo

Forza del Destino" (1 ma" (Bellini); sulte Venetian" (Burgmein).

Music at the B

in Music I

New Work by Strauss to Be Given Soon

Herr Richard Strauss's new work is a meact ballet scored for full orches tra, and is entitled "Joseph's Legende." It will be performed for the first time in Paris on May 14 or 15 by the Russian ballet dancers. Portions of the work are now being printed. Its plan will probably be subjected to considerable modification in the course of rehearsal and after discussion with M Diagileff, director of the Russian bal

The text is the joint work of Herr The text is the joint work of Herr Hugo von Hoffmansthal, author of "Ariadne," "Auf Naxos," "Elektra" and "Der Rosenkavalier," and Herr Richard Strauss's new literary ally, Count Harry Kessler. Count Kessler has, it is understood, done the bulk of the work. He drew his inspiration from the picture, "Joseph's Modesty," in the Louvie. The plot is roughly that of the Biblical story, with the difference that Joseph is rescued by an angel from the prison and tortures to which he is doomed by the treachery of his mistress, and that Potiphar's wife strangles herself.

Mrs. Fletcher Presents Pupils.

Mrs. Stella Angell Fletcher presented a few of her vocal pupils in a musical at her studio, 274 H street, vesterday afternoon, assisted by Mise Frankle Leyshon, planist. The programme follows:

(a) Just a Wearyln' for You

(b) Gartie Jacobs Bond.

(a) Just a Wearyin' for You

Carrie Jacobs Bond

(b) Jean
Miss Beryl Robinson.

Arabesque (plano solo)

E. Meyer-Helmund
Miss Mildred Enco.

His Lullaby

Miss Veda Guild.

Miss Veda Guild

Piano solo

Miss Frankie Leyshon.

(a) That Sweet Story of Old ... West

(b) The Song of the Soul ... Breil

Miss Midred Ence.

Miss Frankie Leyshon, accompanist.

Miss Flanders Gives Recital.

Miss Gratia Flanders gave a recital Sat-urday evening for Miss Lucile Armstrong at the home of the latter. The following

Miss Armstrong, Miss Flanders,
Fairy Dance

(a) Nocturne, op 32, No. 1 ... Chopin
(b) Rustle of Spring ... Sinding
Le Freyschtuz (two pianos) ... Lack
Miss Armstrong, Miss Flanders.
Dinorah ... Meyerbeer-Hoffman
Capriclo Brilliante (two pianos) ... Mendelssohn
Miss Armstrong, Miss Flandere

P. W. C. A. Musical Programme.

The monthly musical vesper service to be held at 5 o'clock this afternoon includes violin solos by George E. Skelton: plane solos, Miss Sarah May Simms; soprane solo, Mrs. James William Curtis; contraite solo, Miss Nan Butterfield, and a trie, violin, celle and plane, Misses Matte, and Halan Hard and Mrs. Skelton a trio, violin, celle and plane. Misses Matia and Helen Hard and Mrs. Skelton. The Tri Sigma class of Immanuel Eaptist Sunday school will act as hostesses. All young women are invited to enjoy this programme and the social hour.

Troubadours in Charge.

The music for the opening ball at Ma-jestic dancing pavilion Wednesday even-ing, April 1, will be under the direction of the Troubadours. Charles C. Busa, manager, E. G. Wilgett, leader of orches-tra; H. C. Sandberg, leader of band.

Change Date of Meeting.

The most aged face will be younger after the use of ordicolized wax for from ten da weeks. This remarkable substitute of the younger after the use of the peculiar absorpt actually removes the thin velic withered outer cutiele, a little Gradually the fresher, more skin underneath is revealed, sorption process being a purel one, an entirely natural complex one, an entirely natural complex quired—quite different from the complexion, which appears any girlish, though often bearing penece of childishness. An our colized wax, obtainable at any is sufficient of reluvenate any fon. It is put on like cold creating, and removed mornings water.

water.

To eradicate such age mar To credicate such age in kies and furrows, make a wear by dissolving 1 or powdered half pint witch haze. This is ful astringent and tonic prop quickly effaces all kinds of we matter how caused, making the smooth and young looking.

(Advertisement) The music section of the Ladies' Literary club will hold its April meetings on the second and fourth Tuesdays, instead of the first and third, as usual. An election of officers will be held at the close of the meeting in April.

J.PRECHEP Tailor for Women

Late of New York City

315 Walker Bank Building.

I have just opened an exclusive Ladies' Tailoring tablishment at Suite 315, Walker Bank Building, and to the ladies of Salt Lake and vicinity having a keen inter in fashions I give a special invitation to you to come inspect my latest models.

Having come direct from New York City, where I fitter for many years with Mrs. Osborne & Co., and I many other leading houses, I am capable and will give tutmost care in advanced styles and lines; also the be workmanship to my patrons.

Your appreciation of original and imported mod and the new materials from the best importers will gratified by a visit to my place.

An early call will be appreciated.